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Volume 82, Number 93

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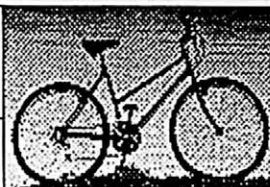
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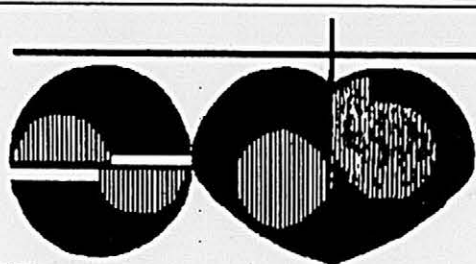


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Beck grooves at the Alley

BY GLEN HARRIS

JASON BECK and the Alley have had a monogamous relationship with each other over the last few years. Beck, however, has gone through a series of musical transformations over the span of his Alley gigs. He no longer urges us with his former motto "don't believe the hip". And, as always, he is spreading out towards new ground, trying to bring pop sensibilities to his past jazz stylings. He spoke to the *Daily* about his upcoming shows this weekend.

"It's 80 per cent new material. As soon as my last gig was over I started writing new songs in a completely new style. I think by the time that I was through the second set on the last night I had figured out what was working. The last show was too bangy—I was too conscious of separating myself from the previous jazz shows I'd been associated with. It was almost stripped of musicality because I didn't want to seem too intellectual.

"I think many artists do their best work when reacting to their pastwork—either because it was a big flop or a huge success. I think the Beastie Boys are a really good example of that. After the first Rick Reubans album everyone was expecting 'Fight For Your Right to Party II'. The critics loved Paul's Boutique, but no one bought it. I think it was a brilliant album (and their new one too). They had to reinvent themselves musically.

"Last time I was trying to bring some kind of guitar aesthetic to the piano. I was tired of how the piano was relegated to elevator music over the last couple of years."

À la Elton John?

"Yeah, Elton John's a good example of that. So is Bruce Hornsby. What I ended up realizing was that hammer-hitting string will never sound like pick-plucking string. I realized that I don't have to try to imitate a guitar to escape the Elton John stigma but to just be more creative on the piano. And I think that's a life long project. I'll be happy if I dent it in my life time.

"Overall the new material is more quirky, trying to get as many of my influences in as possible. I'm doing a Pixies tune, a Beasties tune."

But Beck is attempting no mean feat. His influences are separated by fundamentally different approaches to music. Listening to his personal demo recordings, one is struck by how foreign the two styles are to each other. Everything from Stevie Wonder and Quincy Jones to They Might Be Giants and XTC polarize against each other with only a few seconds leader in between.

However, there are two king pins in Beck's list of influences—one from each camp: Prince for his high energy funk and groove,

and Elvis Costello for his masterful song writing. Is Beck to be the bastard son of this musical marriage?

"That's what I'm going for, they're my heroes. This gig will have more funk influence than the last one, not a set that's based on good song writing as much as good groove. That's always been a big battle in my life, the battle between the James Brown, Funkadelic, stream and then the whole line of Beatles to Costello, the British songwriters.

"Ideally I'd like to see someone really fuse these two aesthetics. I don't think I'm capable of it, but it's something I really go for. But it usually turns out that I'll write a song with a strong amount of one style and a little of the other. I really hope that someone will tie together the really intellectual song writing skills with a good nasty groove."

However, a practical question to any performer who seeks to pursue a musical career is 'how can you convince a multi-national corporate monster recording company that they should invest in you when your style is constantly evolving?' Recording companies get cold feet over artists who won't produce a consistent salable style (do Phil Collins, Elton John or Rod Stewart ring a bell?). Beck is not dissuaded by this tendency.

"I think lately in music there's been a greater shift towards genre bending and style cross over."

Like Joe Jackson, perhaps?

"If you go to someone's house and they have one Joe Jackson CD they'll likely have all of them. He doesn't pick up too many fair weather fans. I'd like to be that way, have a core of dedicated followers.

"I won't be easily pigeon-holed, luckily, because my music will inevitably be like my live shows: disjointed. That's either my greatest liability or my greatest fault, that I'm disjointed. I don't like going to a live concert and it being the album and just a bunch of noise. Even though I dissed Tori Amos I really respect her for what she did with her live show [she played solo]."

Beck has two aspirations for the future. A recent blond, he anticipates getting his normal hair colour back. And, if he should ever get so far as to be on Much Music or MTV, he doesn't want to give the self-righteous answer often provided by performers when asked if they ever try to write a hit song.

"People always deny it. I can't stand that. I hope I never do that in an interview."

Maybe Beck will be put to the test. Another McGill music program graduate, John Stetch, who played in the Alley last year, performed on the Juno awards this year and was nominated for best jazz album. Catch Beck before he gets too big.



Jason Beck is appearing at the Alley this weekend, April 2nd and 3rd. The doors open at 21h00. If you see the play Hole at McGill Players' Theatre beforehand and bring your ticket stub to the Alley, the cover is \$1. Otherwise it's \$3.

An alternative community provides shelter Local bands rally in support of hospice service

BY J. TORRES

THE ARTS Undergraduate Society of McGill University in association with CHOM FM is sponsoring a benefit concert to raise funds for the hospices for the terminally ill founded by Nazareth Community of Montréal. The concert will feature an eclectic line-up of local bands including Ellam for Zoe, Krostons, Poupeés Gonflables, Whetherman Groove Tube, J.O.Y.Y., and Umbrellas.

When the first Nazareth House hospice opened its doors to the homeless in 1974 the idea was not only to provide shelter but offer an alternative community for those shunned by the rest of society. Over the years the work of the Nazareth Community has encompassed the burying of abandoned deceased by providing funeral services and a burial place. And in 1989 a hospice was opened to provide palliative care for those dying of AIDS-related complications.

Patterned after the British hospice system, the house provides beds for ten persons in the final phase of the disease. Nazareth House employs a care

team of five staff members and fifteen volunteers, as well as CLSC home-care workers who help with daily hygiene. A registered nurse who pays daily visits and a doctor who remains on call is also available. To date, one hundred and twenty-eight persons have called Nazareth House their last home.

1992 saw Nazareth Community open a third house in April to serve several functions ranging from regular religious services, training for priests and ministers, and beds for AIDS patients. In December a second hospice was opened to provide terminal care for the abandoned elderly who do not wish to die in a "hospital" environment and had neither family nor home atmosphere to spend their last days in peace and dignity.

Nazareth House is funded mostly by private donations and all proceeds generated by the show will go directly to the organization. See some great local acts and help support a valuable service group.

The concert takes place at the Union Ballroom of the Shatner Building at 3480 McTavish, tonight at 20h00. Admission \$7. Tickets at Sadie's and the door. For more information about the show contact AUS at 398-6778, or Nazareth House at 933-6916.

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VEUILLEZ NOTER QUE SEULS MESSIEURS GORBACHEV ET BOSS SONT TRADUITS EN FRANÇAIS CAR ILS PARLENT RUSSIE DURANT TOUTE LA DURÉE DE LA TABLE RONDE TANDIS QUE LES PROFESSEURS TAYLOR ET BRENNER SE SONT EXPRIMÉS EN ANGLAIS ET M. TRUDEAU EN FRANÇAIS.





La Crucifixion,
by Pablo Picasso, 1930

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PSYCHOLOGICAL CONTORTIONS

The spectacle of suffering and
human tragedy in a new
exhibition at the MMFA

THE MONTRÉAL Museum of Fine Arts is hosting *The Body on the Cross*, a traveling exhibition dedicated to Pablo Picasso's celebrated 1930 painting *The Crucifixion*.

As well as displaying preparatory sketches for *The Crucifixion*, the exhibit offers works by artists influenced by Picasso's oeuvre, including Francis Bacon, Otto Dix, and Willem de Kooning.

The subject of the *Crucifixion* is one that has captured the imagination of many of the leaders of Modernism. *Crucifixion* has come to represent a personal expression. It has also become the ultimate symbol of willful human suffering and salvation.

In Picasso's case, the *Crucifixion* was a subject that the artist returned to over forty times in his mature period. The oil painting that is shown in the MMFA exhibition prefigures Picasso's *Guernica* of 1937 (the artist's monumental tribute to the an-

guish and torment of the Spanish Civil War).

The *Crucifixion* marks Picasso's involvement with the revolutionary ideas of the Paris Surrealists. The group's effect on Picasso is unmistakable: Picasso's Cubist distortions were increasingly supplemented by psychological and emotional distortions resulting in the brilliant colours and contorted forms visible in the painting.

Upon influence from the Surrealists, Picasso appropriated 'universal symbols' to gain insight into the irrational nature of humans. Picasso also made use of the myths, religion and art of 'primitive' peoples to express the passions recognized by neither Christian morality nor Enlightenment rationalism.

In his 1930 work, Picasso links the *Crucifixion* with primitive ritual. As such human fascination with the spectacle of suffering and human tragedy is made apparent. Furthermore, Picasso reduces the event to its

ART

The Body on the Cross • Musée des Beaux Arts

BY CARLTON EVANS

barest essentials, then uses it as a vehicle to describe humanity's self-destructive nature.

Many of the figures in the composition refer to primitive idols. Picasso turned to Cycladic figures as well as North African cave drawings for his representation of the crucified Christ. Mithra, a sun god who traditionally had sacrificed a bull, is also represented in the painting. Since Picasso seems to regard the *Crucifixion* as a primitive sacrifice, it seems logical that he would employ this symbol from another 'primitive' sacrificial religion.

Also included in the exhibition is Picasso's 1959 series of drawings entitled *Toros y toreros*. These ink sketches loosely illustrate Christ's Surrealist transformation into a daring

Spanish matador.

Here, Christ the bull-fighter frees his right arm from the cross and pulls off his loin cloth to use as a muleta, or matador's cape. Christ, instantaneously crucified and resurrected, inanelly waves his cape in front of the charging bull.

Still crowned with thorns, Christ reveals an expression of intense concentration as if he is unaware of his ludicrous situation. He is metamorphosed into a new being, full of life and vitality, in sharp contrast to his dire ordeal on the cross.

This series catches Picasso in a lighter mood than in his earlier drawings. His *Crucifixion* sketches of the thirties are fraught with disturbing sado-masochistic references and relate closely to Otto Dix's *Sadist's*

Dream, included in the exhibition but prudishly covered by museum officials with a black curtain.

Going to see the *Crucifixion* fills one with excitement and trepidation. From an initial confrontation with Picasso's icon of the Modern age, *Les Femmes d'Alger*, one remains morbidly attracted to the artist's most psychologically contorted works. They seem to pierce one's shell and reveal the darkest, most hateful truths that a soul tries wretchedly to hide.

Picasso reminds his viewers of our own violent and self-defeating nature as members of humanity. We witness through the artist's work the immense human suffering for which each of us must claim partial responsibility. Picasso termed his paintings of this period "exorcisms," of which *Les Femmes d'Alger* was the first. But Picasso's exorcisms are, for us, grim self-realizations.

6 MCGILL DAILY Culture

Letters

Preying on innocents

To the Daily:

On page 4 of the March 17 McGill Daily, your paper reported on an article from page 9 of the McGill Tribune of March 16-22 1993: "The fate of Shatner's Samosa Man". The SSMU Council had decided to ban samosas from student food sales in the Shatner Building.

From the Tribune's account, it is apparent to me that the actions of the SSMU smack of racism. The phrase "safe food list" is a euphemism for "domestic traditional Canadian food list". There are no grounds for deciding that a brownie is safer than a samosa.

Would the SSMU have had the same reaction if the samosas had been sold by white-skinned students? I am angered and ashamed that such attitudes prevail at, of all places, a university, and particularly at McGill University, which has such a large population of international students. We should know better.

To add insult to injury, a quoted SSMU official described the students who sell these samosas as "Samosa Men". This was insulting to South Asian students in general and to those students in particular who have been selling samosas to raise money for various causes. By creating the spectre of the "Samosa Man" haunting the Shatner Building, preying on innocent McGill students with sensitive stomachs, she may take credit for a new racist stereotype. Congratulations.

Food poisoning is a legitimate concern but not in this instance. A samosa is a vegetarian dish, preserved with strong spices, and I know for a fact that the samosas sold in the Shatner Building are made the day they are sold. I can only conclude that what started as a ploy by Marriott to protect its food monopoly in the Shatner Building has turned into a racist attack couched as concern for public health.

Yours Sincerely,

Larry Baer

Packed in wax

To the Daily:

Subject: In defense of the hapless samosa.

Portraying the "Samosa Man" in "The Fate of Shatner's Samosa Man" in the Tribune of March 16 as a vendor peddling unclean foodstuff reflects so much ignorance, stereotyping, lack of judgment and indeed hidden prejudice on the SSMU council's part, that I felt compelled to write this letter. I demand that a public apology be issued by the SSMU council members to the clubs and individuals whose sales will suffer due to this adverse publicity by Marriott and the SSMU council.

To portray samosas as unhealthy without checking on how and where they are prepared is unfair. In fact, unless they are made by individuals (in which case they fall under the same category as homemade cookies, muffins, etc.), they are invariably manufactured by Pushap Sweets, which is a very popular

registered vegetarian Indian restaurant. Pushap Sweets also supplies samosas sold at nearly all the corner stores and smaller establishments in the McGill ghetto area. It has even been recommended in the SSMU student handbook.

The manufacturing premises are periodically checked by the health department of the city of Montréal and there has been no violation of public health standards. The samosas are prepared overnight and filled into freshly rolled dough and fried in vegetable oil a few hours before delivery.

The spices used are cumin, coriander and mango powders with salt and red pepper. The samosas are packed in new, waxed cardboard boxes specially designed to transport this kind of product. Clean wax paper and aluminum foil keeps the samosas fresh for sale for the full day. They can be refrigerated and consumed even after 3 days.

Yes, Julie Dzerowicz, that's where samosas come from.

Yours sincerely,

Shailendra Mathur
M.Eng Electrical Engineering

Could be culturally biased

To the Daily:

Regarding the Comment "The Boogie Man at the Shatner", I would like to clear up a few points raised during the discussion in the SSMU council March 11 about the food sold by students in the building.

As the discussion unfolded many of us were concerned that the original list of saleable items specified in the proposed policy could be culturally biased. We were also aware that more research was needed in order to determine whether certain foods were safe to sell or not.

Therefore, council amended the original policy statement to eliminate this list. Instead, the Room Booking Coordinator will be provided with a list of standard health regulations in order to maintain a safe environment.

The Daily implies that these rules will be biased to include only North American foods—however, we are aware of this potential. We do know that food which is prepared in the lobby may be unsafe, as it may not meet the health regulations such as proximity to running water. As it stands now, samosas may be a low-risk food.

As for the "Samosa Man", when I referred to the man who always sells samosas on behalf of the McGill Cricket Club, I did not intend to make a racial slur. Just as people could refer to me as the "Budget Woman" because they only know me in that context, I refer to the man who sells samosas as exactly that.

Yet, I know there is a difference in this case because "samosa" can be considered culturally specific. I apologize for any misunderstanding and will be more conscious of extemporaneous comments in the future.

Susan Nickerson
Vp finance, SSMU

Making Links

Opinion submitted by Kelly MacCready and Lisa Galloway

Violence against women is not an isolated issue. It is related to all the violence and discriminations which reign in our society. An analysis of this violence which does not see these links is incomplete.

As a project for our women's studies seminar this year, we were interested in constructing a panel on violence against women. We found that we could not approach this issue in isolation. So many of the ways which we chose to approach or react to violence do not lead to a comprehensive analysis of the society which promotes and encourages it.

Take, for example, the violence which pervades the McGill ghetto and plateau Mont-Royal area. Organizations like Walk Safe are working effectively to mobilize around an issue which requires women's direct attention. Yet sometimes it keeps us so busy and so worried that we do not have time to examine the misogynist society in which we live. The violence which has gripped the Montréal areas stems from the

same sickness which grips society at large. It encourages brutality against people of colour and of alternative sexualities as well as women.

It is crucial that as women, we recognize that 1 out of every 3 of us will be assaulted in our lives. It cannot stop there. We must acknowledge that if we are black women, our chances of getting assaulted increase exponentially. If we love women or love to sleep with them, discrimination increases. If we are white women, we have to ask how we are benefiting from the exploitation of and discrimination against many women throughout the world. We consistently refuse to see the connections between the violence which is waged against our people and the global patriarchy which safeguards resources, jobs and power.

Feminism hasn't been immune to this oversight. Women's studies at McGill is taught through classes which concentrate on the experience of white middle-class women. Little room has been made in the class-

room for the voices of women of colour or of diverse religions and sexualities, of working class women, poor women and "Third World" women. The study of feminism at McGill simply has to change its tack if its goals are to promote an anti-racist, inclusive women's struggle which inspires women to define themselves.

We think that there is a space within the third wave of feminism, as Rebecca Walker puts it, to see these common links, to revolutionize white liberal feminism and to support the struggles of women who are working against their oppression, for ours is bound up in theirs.

For these reasons, we have chosen to create an arena for public expression of the violence and discrimination which has been waged against women, people of colour, and the queer community. Although we realize the forum cannot encompass all experience, we hope to make links.

Come speak out against violence and listen to Tereska Nurse, Heather Needham, Pat Dillon, Beth Follet and Elizabeth Neve. Leacock 232. 19h30. RUMOUR HAS IT THERE WILL BE FOOD TOO.

Letters

Just as predicted

To the Daily:

The McGill Drama Festival should pledge to never give out awards again.

This year, a number of festival participants asked that prizes not be awarded. So the Players' Theatre executive compromised. Each of the festival's three adjudicators would distinguish one outstanding feature of the festival—be it a set, a script, an actor, you name it.

Despite this stab at an alternative, the results were just as predicted:

Firstly, the awarding of prizes at the festival led to huge rounds of applause

from the audience, drowning out all further discussion of the plays which had been presented that evening

Awards eliminate individual response.

Secondly, comments after the festival were often restricted to discussion of the prizes, and did not deal with the plays themselves. Authors who did win prizes or who were "honorably mentioned" found that comments received afterward focused only on the fact that they were "winners."

Prize-holders get empty compliments, not constructive criticism.

The final distortion of the prize-

mentality occurred in the recent Daily article on Adam Sternbergh's play, *Hole*. In the course of the article, one MDF playwright was described as the person "who won this year's McGill Drama Festival," although the festival had no winner.

Our facile sound-byte mentality is seduced by awards and bored by art.

When Chicago won the Superbowl in 1985, who lost? Nobody remembers. A "bunch of losers" lost. The MDF must never be turned into the Superbowl.

Madelyn Kent, U3 Arts
Neal Colgrass, U3 Arts
(A Bunch of Losers)

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



SINCE 1911

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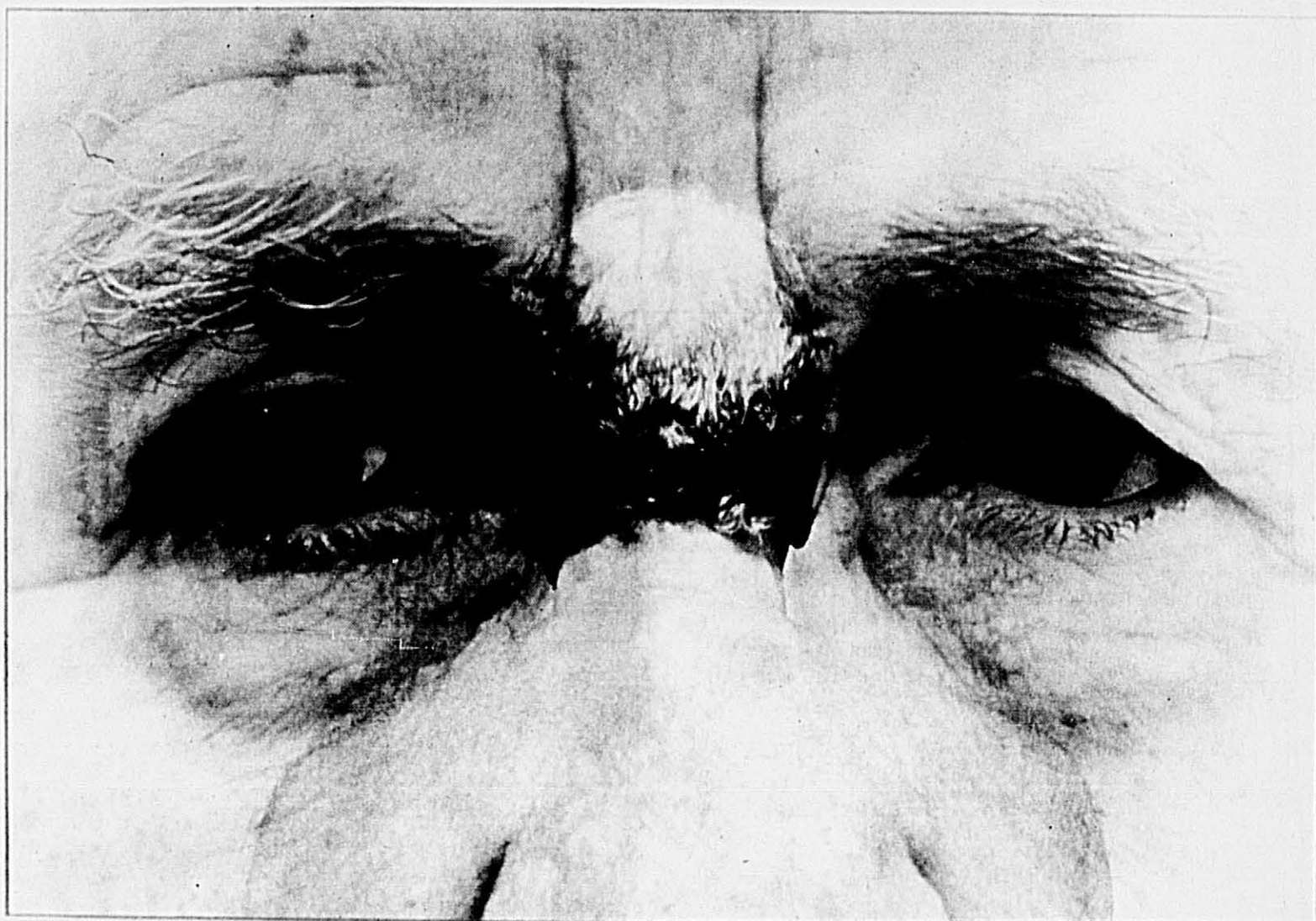
Body image

Through close-up body photographs, Genevieve Cadieux shows us that initial reactions are unnecessary

THEWORKS of Montréal artist Genevieve Cadieux centre around the parts of the human body that fashion magazines and television close-ups tend ignore. *The Human Body...In Close Up* is an exhibition of her photographic installations now being hosted by the Montréal Museum of Contemporary Art. Cadieux's ideas about the human body began to take shape in the early 80's. Recently, she has begun to win international acclaim and has received several prestigious commissions. In fact, her work, *La Voie lactée* is now a permanent part of the museum's collection.

The exhibition presents her works in a clear, spartan manner that draws the viewer immediately to the specific human attributes to which Cadieux demands attention. Her expression is uncomplicated and clear to the viewer. Without being simplistic, the viewer is allowed to immediately react to the image without symbolism complicating the experience.

From Athenian sculpture to today's filtered lenses, society has historically become accustomed to, and eventually more comfortable with, stylized renderings of the human form. In sharp contrast, however, Cadieux's photographs flaunt and celebrate the physical characteristics which have been hidden from us. To accomplish this, Cadieux utilizes isolated close-ups presented on a large scale. She will display a patch of skin in such a way that the curve of an individual hair and the



Blue Fear, by Genevieve Cadieux 1990. Colour photo 185cm x 292cm

own bodies. It is striking to note the simplicity in which these images are shown. Only a realistic representation is needed to disturb the viewer.

The juxtaposition what reoccurs in Cadieux's work is utilized to emphasize each individual attribute that she portrays. Black and white images are presented next to their colour

viewer to be involved in the work: it is very frontal. It is important that the viewer is physically incorporated in the work, that he or she is implicated." She believes that photography, as a medium, to be an intimate way to express her message.

Eventually, however, we realize that Cadieux's intention is not to shock us but rather make these innate human qualities acceptable and even appreciable. Contrary to those of us who agonize over every personal skin flaw, Cadieux views human skin as a sensitive surface which records and retains information much like a photograph. A scar, for example, acts as a record of a specific event in a person's life. *Trou de mémoire, la beauté inattendue*, finished in 1988, depicts a person's scar, not as an abnormal characteristic but as a picture of a particular experience.

Cadieux's work also explores human physical characteristics resulting from different emotional states. Cadieux completely isolates the biological reaction to a situation from the psychological reaction. Rather than show the emotion on a person's face, Cadieux chooses to concentrate on specific physical reactions to these emotions. In *Parfum*, for example, tears streaming from her face, tensed brow, eyes closing are the focus of the work.

counterpart; a person's backside is placed so that it forms the nose of another person's face, and written text is interposed on visual images. This technique further isolates the physical traits from any psychological background, giving the images personalities of their own.

Cadieux explains, "I like the

"I like the viewer to be involved in the work: it is very frontal. It is important that the viewer is physically incorporated in the work, that he or she is implicated."

pore from which it has sprung force recognition by the spectator.

"Unightly" scars, bruises, and body hair are attributes from which the media tries to shield us. Initially, the viewer is made uncomfortable when first presented with these images even though they are taken from our

PHOTOGRAPHY

Genevieve Cadieux • Musée d'art contemporain de Montréal

BY ALISON JUNG

The only clues to suffering and dysfunctional nature of the family depicted in the room-size installation *Portrait de famille* come from its members' intense glares, their reaching hands and their tears. However, it is only these physical reactions that are important in these photographs. At a time of therapists and self-help books we are all very much 'in touch' with our emotional side. Our relatively ignored anatomical habits have become an unfamiliar territory. Thus Cadieux's pieces form a mirror through which we, too preoccupied by our state of mind, rarely look.

The most jarring piece of the exhibit, *Voices of Reason/ Voices of Madness*, is given its own room. The viewer enters to find two separate projections on opposing walls. Surrounded in darkness, the viewer is confronted with two very contrasting images. A colour image of a pair of eyes staring at the viewer sits across from a fading image of an ambiguously uncomfortable person. Their bizarre facial expressions, when accompanied with an inconsistent booming eerie soundtrack, manifests an eerie environment

for the viewer. The viewer is dramatically disturbed by the simple depiction of the intense physical reactions. And inevitably the viewers' reactions mirror to which they respond.

It is with this piece that Cadieux is the most successful in engaging the viewer as she desires. "I think when you look at painting, it is as if everything is contained in that image, in my work a lot happens outside of things." Here, in *Voices of Reason/ Voices of Madness* the spectator's reactions form an integral part.

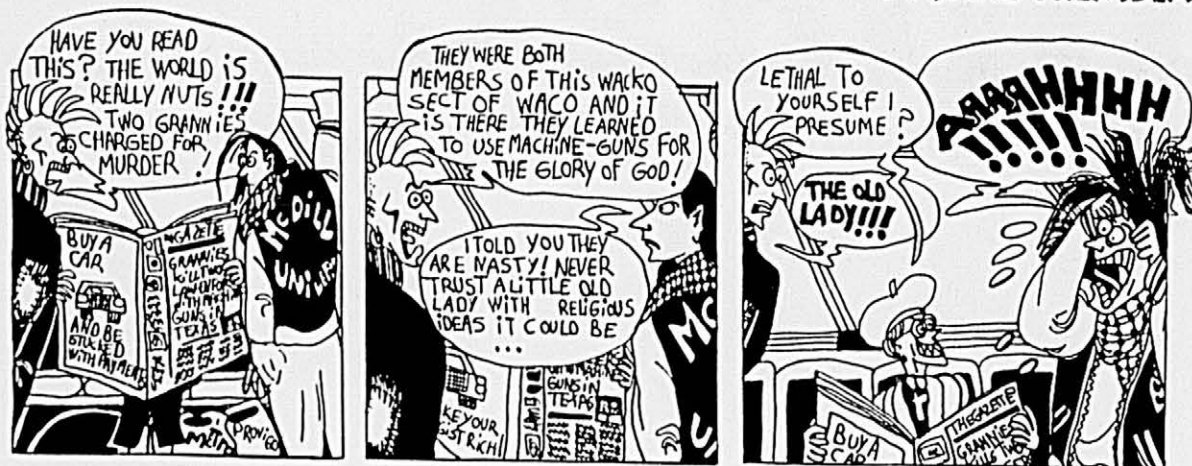
By forcing us to look at what makes us uncomfortable, Cadieux shows us that our initial reactions are unnecessary. Although one is often placed in uncomfortable situations or environments due to the size and subject matter of Cadieux's work, one grows to understand better her fascination with the "unfavorable" aspects of our bodies.

The Human Body...In Close-up is being presented from March 31 to May 30 at Musée d'art, 185 Rue Ste-Catherine Ouest. Students tickets are \$2.75. The museum is free on Wednesdays.

words&pictures

POWER TRIP

BY JANE TREMBLAY



CRAMPUS

BY GREG MILLARD



Stuff & things from
CKUT

CKUT's chart is based on airplay received



ARTIST

ALBUM

LABEL

SWINGING 7" SINGLES

Jale (cc)
Tsunami
Jawbox
Bubai Skull (cc)
Tar/Jawbox
Kill Sybil
Dambuilders
Kreviss (cc)
Penelope Houston
Thee Crusaders

Sweetness
Diner
Dis 77
Insex
(split 7")
Fairlane
Shrine
Unveiled
Glad I'm a Girl

Cinnamon Toast
Simple Machines
Dischord/Cargo
Cinnamon Toast
Dischord/Touch & Go
Empty
Spinart
Scratch
Iloki
Scratch

DANCEABLE BEATS

from the "Lions Den" (Wednesday 3-5pm) top ten 12" favourites

Alex Hope
Black Rascals
Those Guys
Trends of Culture
The Fog
Digable Planets
Freedom
Casio
various
Black Rascals

Saturdays
Pianoman
Good Vibes
Off & On
Been A Longtime
Where I'm From
Love Doesn't Come Easy
I Never Thought I'd See U Again
Robinson Wall Project
So In Love

Easy Street
Sumo
(tape)
(white label)
Miami Soul
Pendulum/WEA
(white label)
Streets Soul
Black Rain
Polar

charts compiled by Genevieve Heistek • (cc) = no less than 50% Canadian filling

• Unabashed, "Schmoozing" (6-7pm), presents the week-end's offering of hip and happening things to do in Montreal. This week, rub elbows with members of Montreal dance performance group, Carbone 14, whose adaption of German playwright Rainald Goetz's "Krieg" has just been extended to April 10. • Your "Drastic Plastic" now comes to you at a new time, Monday 10-11pm... this week, Doug will be tracing the career of acid-rocker Helios Creed, starting with his first band, Chrome. • So what was the first album you ever bought with your own money?... Supertramp?... Partridge Family?... Shawn Cassidy?... Ah ha? The hosts of Tuesday's Morning After (7-9am) took the question to the streets and got a number of people to fess up. There'll be lots of "vintage" (read: "better left buried") music guaranteed to jog up some old memories. • Since this is the last CKUT entry of the year, we would like to take this opportunity to thank the Daily staff for giving us this space to do with as we pleased! We salute thee! To all you McGill ruffians: Have a good summer and watch out for those UV rays.

Henry Rollins' new material crunches

part

ANIMA

part

BY INDERB

HENRY ROLLINS

is anger. He is fear, frustration, resentment and alienation. He is also strength, balance, honour and sincerity. Above all, Rollins is power.

Henry Rollins is a voice into the sickness and malaise of contemporary America, a situation by which he has earned more than his fair share of scars.

He is the leading force behind 213.61, a publishing company that he started while still in Black Flag. He is also the leader of the Rollins Band, an author, spoken-word artist and writer of distinct authority.

The release of *The Boxed Life* double spoken-word CD set, *Talking from the Box* video, and his latest book, *Now Watch Him Die*, bring together Rollins' unique ability to comment on seemingly disparate situations with incredible insight and humour.

The Boxed Life and *Talking from the Box* weave stand-up comedy and storytelling into a revealing and sometimes chilly perception of what Rollins sees and what surrounds him.

Rollins aims straight for the jugular and never misses. He discusses the LA riots through a steady humour, but the underlying fear and frustration that gripped the city simmers below his dialogue.

Rollins hilariously describes the lunatic frenzy of looting during the riots by showing how some computer store employees managed to save their store with a simple sign and plywood stick barrier, thereby directing the looters down the street to pillage the McDonalds. But just when his monologue is in danger of becoming too funny, Rollins quickly makes the audience recognize the obvious stupidity of looting. Realizing that many of the businesses were owned by people just trying to earn a living, and that most of the black-owned businesses were totally incinerated, Rollins accurately and pithily says "Looting is fucked."

On *The Boxed Life*, Rollins tackles the joys of flying by describing the potential for "different" pilots' voices on the plane's intercom. Rollins speculates about the situation on board a plane if the voice on the intercom was that of a Southern Californian New Ager: "Oh, is this on? Oh, wow. Um...hi. I have so much on my mind. Oh, what a concept — so much on

my mind. OK, I'm the pilot, right? I'm like your charioteer...like, over earth.... Did you see that Did you Man, oh, it's just a trail...."

In a take on the airport courtesies Rollins muses over what one's name would be if one suddenly heard a name coming through the speaker.

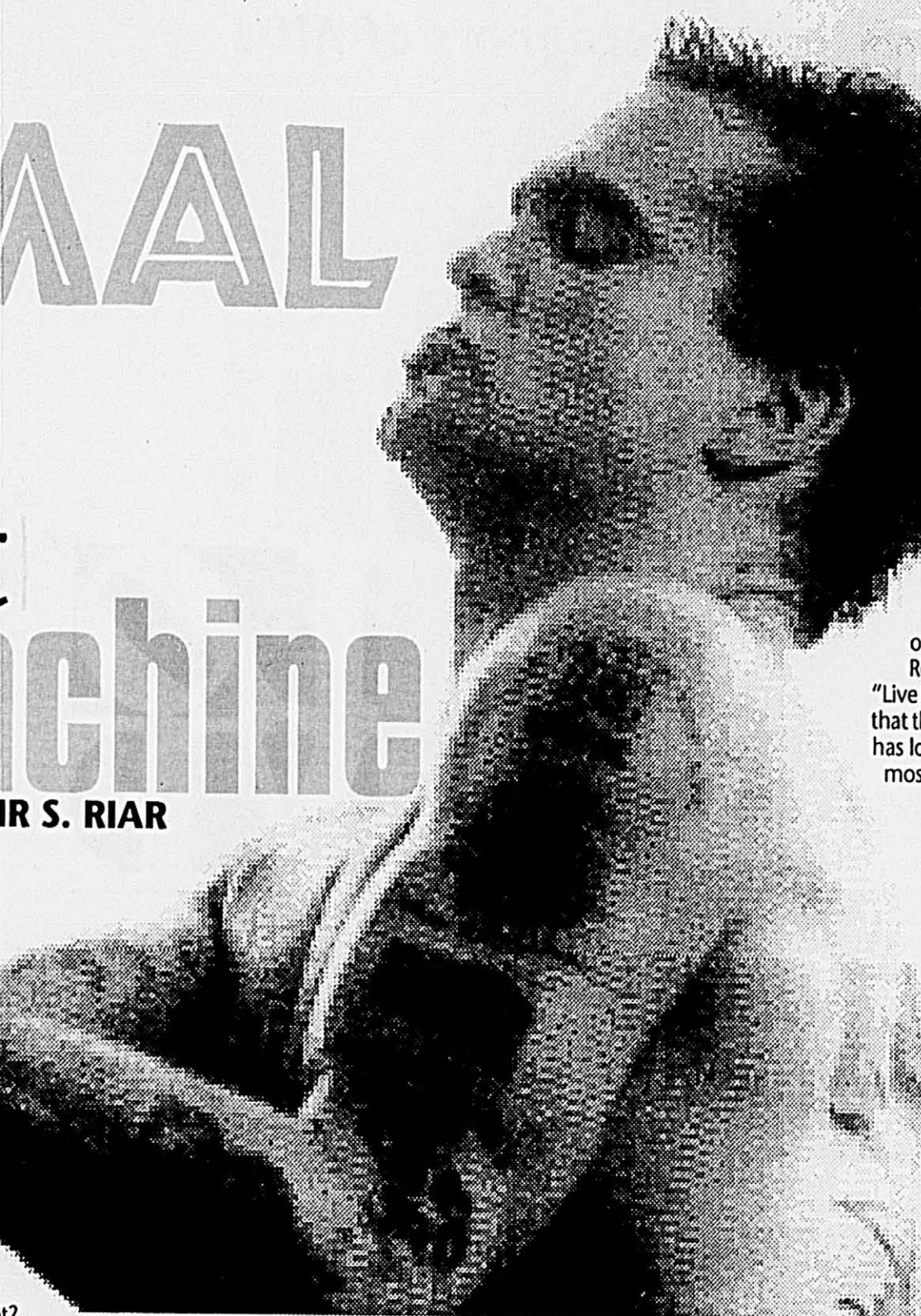
"I WAS IN Atlanta and called James Brown was called nearly broke my neck trying that. 'Would the Godfather please come to the white phone? Would the man that you — da-da-dum — Hot Pan da-dum — Papa's Got a Brand — da-da-dum — More, More, Please, Please Please himself, La Gentlemen, known international around the world, Soul Brother James Brown! Mr James Brown step to the white courtesy phone."

Rollins' humour does not stop out his spoken word material. In his monologue entitled "Hating Soul Guts — Pt. 2," delivered from Ireland, Rollins lays waste to the rounding U2. He sees through the "fake-ass pilgrim gig" and blasts it for milking the same bass line and riff for every song. In *Now Watch Him Die* Rollins describes the situation at Windmill Studios in Dublin:

humour and horror into a revealing and shocking mix

WINDMILL MACHINE

IR S. RIAR



know. It's all there is."

As Rollins says on the video, "I've got enough horror in me to sink your ship." He relates how his father used to make him stand in the backyard and sing songs like the national anthem and the Pledge of Allegiance. Every time Rollins' would make a mistake, his father would hit him.

Yet, after relating all this horror and pain, Rollins' closes *Talking From the Box* on a positive note. He tells the audience that he likes them, not in any way that they should all suddenly start hanging out together, but for the fact that they are alive. He succinctly states the importance of living and being strong and how jacking drugs and "drinking that Jack Daniel's poison" is the most retrogressive act of setting oneself back.

Rollins simply asks the audience to "Live long and strong." He makes it clear that they have a life, something his friend has lost, and that they should make the most of it.

HENRY ROLLINS' trip involves passion and power, and it is almost unbelievable that he succeeds in cutting through all the barriers that try to hold him back.

For some reason, Rollins' has been labelled as an "asshole." But reading the journal entries from *Now Watch Him Die* make it clear how he has been mislabeled. It is almost unbelievable to read accounts of people who come to his shows then tell him off backstage. Or how people throw glass and cups, and spit at him from the audience. He clearly states his inability to converse with people so soon after his friend's

death. Rollins' total loss permeates his work but, unfortunately, it is all too often foolishly misconstrued as his arrogance.

Yet Rollins remains dedicated to playing, writing and speaking. As he writes in the brief preface to the journal entries in *Now Watch Him Die*:

"The following was written under the influence of Death, exhaustion, repetition, shame, guilt, paranoia, fear, alienation, rage and the overwhelming will to survive and endure. This is how it is and this is what it does and it's all the truth. No matter how this reads, don't think for a minute that I would rather be anywhere else than in front of you playing my guts out, giving 150%. You mean more to me than I can explain. Perhaps I take all of this too seriously."

Rollins' will to endure pushes him harder every year. Fully dedicated to his work, he rarely rests and keeps himself occupied in his activities. Discipline and insanity are his allies, but never become polarities:

"For me it's two sides of the same coin. Sometimes it can be very restraining and sometimes it can be that which releases you so you can really go. I put a lot of discipline on my body. I work out a lot, so when I want to cut loose and let myself go, my body can withstand it. And that's it, right there."

In December 1991, on their way home in Los Angeles, Rollins and Cole were mugged by two men who escorted the pair back to their home. Before the robbery could even commence, Cole was shot dead while Rollins ran out the back door to safety after hearing the first gun shot.

Talking from the Box closes with a moving account of the tragedy. Rollins narrates the story of his intense friendship with Joe by describing two boys, who grew up feeling alienated and alone and, by one slim coincidence, found each other. Their friendship grew into something "that was beyond words."

The collected work from 1992 is a testimony to this friendship, a bond that naturally haunts and permeates Rollins' work. The journal entries in *Now Watch Him Die* explain much of his demeanor, an attitude people have more often than not mistakenly written off as callous and obnoxious:

"1.17.92 Sydney Australia: Five in the morning LA time when I walk on-stage. Eyes hurt and I want to puke. There's a dead friend in my thoughts. He'll be waiting for me in my room if I ever get through this gig. They yell and I can smell the beer coming up through he rug. Earlier today it was interviews and heat. Small hotel room and loneliness. It's all I

"It's the studio U2 bought and their idiot fans have made the place some kind of mecca. Every square inch of wall space on the entire street is taken up with messages from the fans to the band. 'We traveled all the way from Sydney Australia because seeing you 11 times there wasn't enough, we love you always.' Shit like that. It was pretty intense. I hope the camera got all the footage of me spitting all over the walls and kicking them. I hate that band. What I drag that they own Windmill. It's where Thin Lizzy recorded some of their albums."

LOSS

WHILE KNOCKING audiences out with his insight and wit, Rollins engages in certain issues that display his intensity and what he would call "intestinal fortitude."

Now Watch Him Die is largely a journal kept after every one of his live shows in 1992. It is a painful expression of Rollins' anger and emptiness, a feeling that seems to almost paralyze him when he remembers his dead friend Joe Cole.

I have made myself an **ENEMY** of praise and adulation. Let me explain the reason for this. Praise is dangerous, it can go from a little to too much in a few **WORDS**. Sure it's nice to know that someone likes what you do. You can see what it does to the rockstar types that believe the reviews and all the things that everyone says. To take it all the way, you must turn a deaf ear to **PRAISE**, move and keep on moving. The last thing I want to hear is that someone likes what I do. When someone starts in with it I try to change the subject. I know that I'm probably more extreme than most in this respect but I have found that praise fucks up. I like it best having little or no **INTERACTION** with people at all, that's not to say that I don't like the people that come to the road house to see the show. I feel a great **RESPONSIBILITY** to these strangers. They take time out of their lives to check out what I'm doing, I'm honored but I don't want to hear the rub. I am systematically **DESTROYING** myself piece by piece and I don't need to be complimented on it.

— Rollins in *Black Coffee Blues*

The Daily is giving away three copies of Henry Rollins' *The Boxed Life* double-CD spoken word set. There is a catch, however. You must tell us the title of every book written by Rollins on his 2.13.61 label. Also, for added spice, we want you to give us the 2.13.61 Info Hotline number. To answer the questions and claim your prize, please contact Inderbir S. Riar—in person—at the Daily.

Getting the General Idea

Examining cultural metaphors of AIDS

BY CHLÖE TOWN

THROUGHOUT THE past century the art world has collided with mass popular culture on several occasions. When this has happened artists may have tinkered with notions of 'commercialism' and 'Americanisms' but all too often the end result has only become emblematic of the very consumerism which was rejected in the first place. From the Synthetic Cubist collages of Braque and Picasso to the Pop Art camp of Lichtenstein and Warhol, this contemporary dialogue between art and commodification has been staged with both cynicism and frivolity. With some irony, as it has been pointed out, it is from this process that cultural icons and realities have become fully incorporated into the realm of the "high-art" elite.

Over the last several decades, this merging between high and low aesthetic has become especially apparent. Jeff Koons (who has become well-known for his staged, quasi-pornographic sculptures of himself having sex with his wife) perhaps leads the pack with his Hoover vacuums in airtight containers, yet Cindy Sherman's self photographs are of equal relevance.

From Canada, artist collective **General Idea** is of considerable importance. Unlike the more superficial examination of consumerism and American iconography from previous artistic movements, General Idea has targeted cultural fetishism in less self-reflexive terms. In their work they continually draw attention to their own act of 'art-making'. Like Sherman's photographic pieces, they often insert their own identity into their work and have assumed pseudo-identities as such (in *Playing Doctor*, for example, an enlarged computer-altered image depicts the artists dressed as doctors listening to one another's hearts).

FOR THE past twenty-five years one principle concern for General Idea has been the ever-changing relationship between the consumer and producer in contemporary society. Their work has often centred on the reappraisal of production, reproduction and commodification in terms of art. For example, in the past they have taken mainstream media, such as LIFE magazine, and have turned it into critical satire in the form of their own publication called FILE. And, as mentioned, they have assumed new identities such as representing themselves as seal pups or copulating poodles in their installation and painted



AIDS by General Idea, 1988

works.

General Idea is the collective identity of three Canadian artists (AA Bronson, Felix Patz and Jorge Zontal). Since their conception in 1968, they have worked in a variety of media and often acted as "anti-artists". Primarily, the role of "artist" has been altered by the group through their collective identity. Their high turn-out rate (they have produced an enormity of work over the past two decades) has also established the group as a production team of sorts. Furthermore, General Idea has challenged the notion of the singular medium-based artists by using video, photography, and written publications as well as performance and site-specific installations. Thus, the confines of the more traditional conceptions of "art" has been greatly altered through General Idea's various manifestations and 'phases'.

Currently on display at The Power Plant in Toronto (the Contemporary Art Gallery at Harbourfront) is a collection of General Idea's latest work. While the show, entitled *Fin de siècle*, reflects several older projects by the group, the majority of work on display is of recent completion. Since the show marks General Idea's 25th anniversary the accompanying catalogue to *Fin de siècle* is well-worth a read as it outlines the group's progression as artists as well as including photographs of their work installed elsewhere in the world (such as in Spain, Germany, and Japan).

Of particular interest in *Fin de siècle*, is the recurrent theme of AIDS throughout the show. While the AIDS motif may be overt in some work, such as in the *AIDS Project*, elsewhere in the show it is less obvious. This alludes to both the immediacy and the subtlety of the disease itself as well as the

fact that AIDS is as much as a cultural phenomena as it is an immune system disorder.

The pervasive, insistent and elusive use AIDS metaphors in General Idea's work is essential to understanding their cultural criticism as artists. The *AIDS Project*, one of the most stunning AIDS related pieces to date, is based on a visual pun of a popular Robert Indiana painted slogan from the mid-sixties. What was once LOVE to Indiana, has become AIDS in General Idea's terms. Bitterly suggested in the piece is that while love may have been a metaphor for the Sixties, AIDS has become an icon for the Eighties.

The success of the *AIDS Project* lies partially in its immediacy as a work of art. The piece's bluntness suggests that we are all implicated by AIDS. More importantly, however, is the overwhelming effect of the work to domesticate the ubiquitous acronym of A.I.D.S. In exposing people to a repeated image, AIDS as a text, becomes the reality of the Acquired Immune Deficiency Syndrome.

To further the success of the piece, General Idea has put the image into poster format and brought it out from the gallery space to the streets in the late eighties. The first General Idea AIDS posters appeared in lower Manhattan in the fall of 1987. In fact, it was in November 1987, that General Idea became the first group to launch an AIDS poster project in the entire city of New York. The image itself then cropped up in San Francisco, Toronto, and Atlanta, Georgia. Soon enough, France, Germany and Holland also saw the poster line its streets and plaster kiosks.

In terms of 'graphic activism' (like the work of Barbara Kruger and artists from Woman's Action Coalition) the piece was of great

success. Every few minutes for the month of September in 1989, the AIDS image animated the Spectacular Board of Times Square in New York. Then, in December of the same year, 3000 of these posters were placed in every other car of the entire New York subway system. Like the disease itself, the AIDS Project spread.

The AIDS Project has undergone criticism however. New York based artist collective, Gran Fury, have lambasted General Idea for the apparent aestheticism of the project. Concerned that General Idea is not addressing the more serious considerations of AIDS, Gran Fury has come up with their own spin-off RIOT in retaliation.

WHILE GRAN Fury's criticism launched against General Idea may be grounded in the fact the AIDS Project is indeed good-looking, it is not altogether true that great socio-political concerns have been ignored in the process. In a piece entitled *General Idea's Putti*, for example, bars of seal pup soap are for sale with proceeds going to the AIDS Committee of Toronto (ACT). With the show's installation 10,000 bars of the soap were lined across the gallery floor. For \$10 visitors have slowly been buying and taking the art away. It is hoped that by April 18th, General Idea's Putti will no longer exist and that ACT will be 100,000 dollars richer.

The Putti piece is not without context to the rest of the show however. In fact, the seal pup soap is reflective of the title work of the show, *Fin de siècle*. This work is perhaps the most oblique references to AIDS in the entire show but its power is not limited as such. In *Fin de siècle* one initially only sees a scattering of form core



Robert Indiana's LOVE

across a wide expanse of floor and white fluorescent lights which surround it. Soon enough however the spectator is made aware of three stuffed, fake and forlorn seal pups abandoned on the form/iceberg ridge. The seals refer to the victimization people living with AIDS often feel.

Likewise in *One Year of AZT/One Day of AZT* 1,825 oversized capsules representing the AZT capsules refer to the medicalization of the disease. The number is based on a five per day dosage, and the overwhelming presence seen collectively is haunting. The cramped space only adds to the urgency of AIDS since the tactile beauty of the individual capsules can not be enjoyed in such overwhelming numbers.

While *Fin de siècle* may not reflect the entire spectrum of General Idea's past twenty-five year history, of media spoofs and cultural spin-offs, the issue of AIDS is treated as both as a metaphor and as a reality. This is a time for collective reflection on AIDS. It is nice to see that for their anniversary show, General Idea has chosen to concentrate on a serious issue rather than bask in their own glory. We must all consider, as New York artist David Wornarwicz has worded it, the fact that of "q" carrying this rage like a blood filled rage".

Fin de siècle has toured Stuttgart, Hamburg and Barcelona. It is at the Power Plant, 231 Queen's Quay W. in Toronto, until April 19 at which point the tour travels to Columbus, Ohio and then to the San Francisco Museum of Modern Art.

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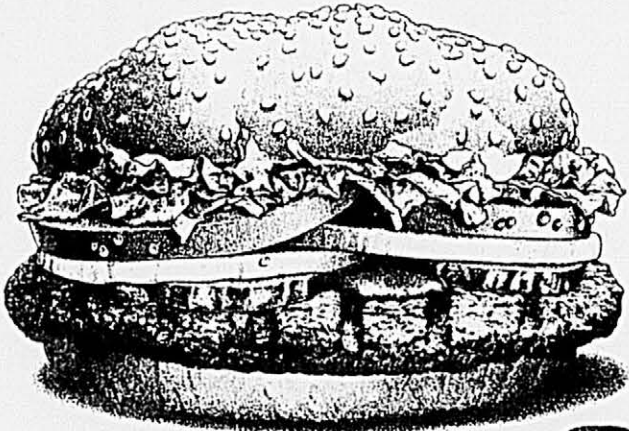
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LE RETOUR DE CASANOVA 3:00-7:10	Amos & Andrew 1:05-5:15-9:35
NOWHERE TO RUN NOWHERE: 1:00-5:00-9:25 SNIPER: 3:00-7:15	Dracula 2:55-7:15 LATE SHOW Sat 11:30
PINK FLOYD The Wall LATE SHOW Sat 11:15	the doors LATE SHOW Sat 11:15

Department of English Prizes and Awards

The Kay MacIver Memorial Prize, worth \$275, for the best English essay by an undergraduate on a subject in the field of English Canadian or French Canadian literature, to be nominated by instructors.

CREATIVE WRITING

The PETERSON MEMORIAL PRIZE, worth \$1,500, is open to undergraduate or graduate students registered in a degree program in the Department of English.

The LIONEL SHAPIRO AWARDS FOR CREATIVE WRITING, three prizes of \$1,000 each, to be distributed if possible among the genres of poetry, fiction, screen writing and playwrighting. Each prize to be awarded on the recommendation of the Department of English to students in the final year of the B.A. course who have demonstrated outstanding talent. (A note from your academic adviser verifying you will have completed your program requirements and the minimum credits required by the Faculty of Arts (by April 1993) MUST accompany your submission.)

The CLARK LEWIS MEMORIAL PRIZE, worth \$250, is open to major or honours students in the Department of English. The prize is awarded annually or from time to time for original plays staged in the course of the academic year. Forms to be completed (for the creative writing prizes and awards) are available in the Department of English General Office, Arts 155. Submissions must be in duplicate.

DEADLINE:
 Wednesday, April 14, 1993

NEW Department of English Creative Writing Prize

The MONA ADILMAN PRIZE IN POETRY, worth \$650 — or \$325 for two students is open to undergraduate or graduate students registered in the Faculty of Arts for the best poem or group of poems relating to ecological or environmental concerns.

Forms to be completed are available in the Department of English General Office, Arts 155. Submissions must be in duplicate.

DEADLINE:
 Wednesday, April 14, 1993

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Regurgitating funky vibes

Babelfish transcend the funk-rock scene

BY JEANNA STEELE

THE MONTRÉAL music scene has given birth to a new babe called Babelfish. With only a year to their credit they are well on their way with two demos entitled *In Your Ear* and their latest, *Babylon*. According to Joe Hamilton, bassist for Babelfish, the band is right on schedule. "It only took ten years for the Red Hots to break overnight."

The sound emanating from the Babelfish is a lot like the new funk-rock sound currently consuming the music industry, but the band takes it further. They manage to incorporate reggae, jazz, pop, rap and funk among other things into a completely unpredictable musical experience.

This unpredictability just may be what distinguishes them from the many funk-rock bands on the scene today. There are a lot of bands, "faking funk" according to Joe but Babelfish is definitely one that is true to itself.

Their sound draws itself from everything from early '80s hard rock with the likes of Van Halen and Steve Vai to the influence of Public Enemy and Parliament Funkadelic. The "funk-rock" element was a coincidence according to Joe. "I'd never heard of Flea when I started."



Their awareness that there is a necessary meeting that must take place between bands and the industry is a hopeful sign that they will hang on to their ideals when faced with a record contract. With this inevitable meeting in mind, Babelfish is primarily interested in pushing their sound to the extreme. Right now they have the freedom to play all of their material which, according to Joe, will lead to the "organic progression" of their sound.

Babelfish also has a smattering of philosophy behind their lyrics which isn't apparent from the initial listening but emerges when talking to the band. "Cow Funk" on *Babylon* is about the

state of pop culture.

"The state of North America is one of people living in the past. People are scared of new things," says vocalist Frank Brosseau. He sings: On the Radio Another Monkees Song/What decade are we in?

Frank, speculating on the state of contemporary youth culture explains that, "We don't accept the party-line; it's apathy; we're looking for something else inside. As Chuck D says, 'I'm not with this.'"

Babelfish isn't very interested in promoting their philosophy. Their trip is more focused around the band as an artistic project, according to Joe. For now they'll concentrate on getting their

sound out to people and, "being a Montreal Band from Montreal." This can be difficult when faced with attitudes toward local bands.

Playing Doug Pub was fun says Joe and they look forward to playing more at "little alternative places as they open up." Joe agrees that it's important for the local bands and promoters to get together to push the scene. Montreal is really ignoring it's own in terms of up and coming bands.

Luckily, Babelfish has been getting a good deal of airtime on stations like CKUT, CRSQ and Carlton University but they are still putting up their own posters and looking for opening slots in

order to spread their sound.

Babelfish will surprise your ears as, true to it's name (which is taken from Douglas Adams' *Hitchhiker's Guide to the Galaxy*), it takes the many different sounds from all over the musical spectrum and chews them up and spits them out in a new and understandable groove which anyone can get into.

Babelfish are drummer Paul Sheehan, guitarist Haig Armen, vocalist Frank Brosseau and bassist Joe Hamilton. Their first tape, *In Your Ear* and their latest, *Babylon*, can be purchased at HMV's downtown location and Dutchy's Record Cave.

Sub pop meets Spinal Rap

New musical offerings offer a cornucopia of sounds

BY Inderbir Riari

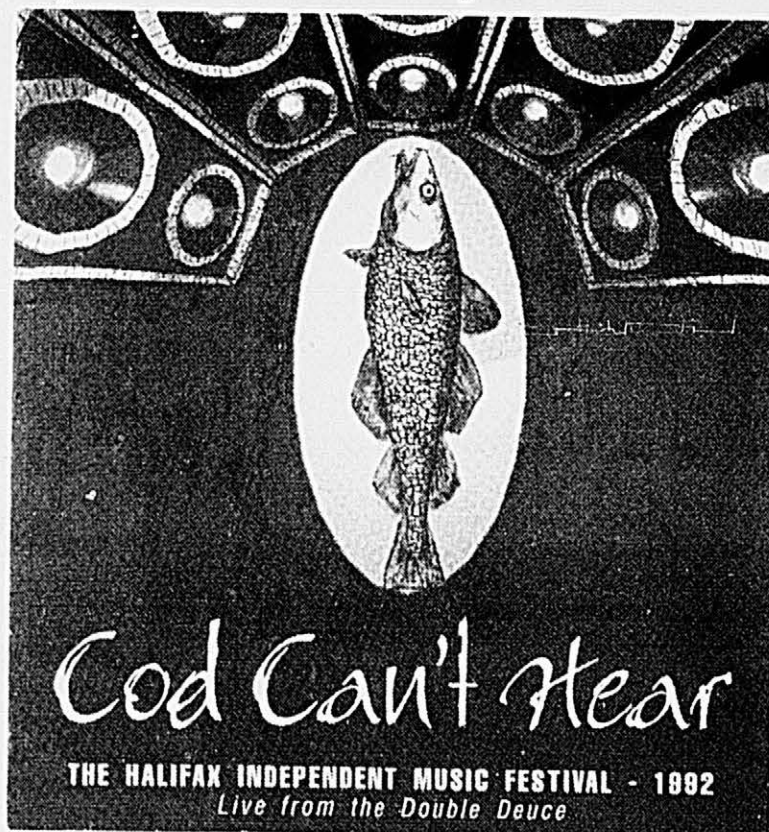
Various Artists Cod Can't Hear: The Halifax Music Festival — 1992

So, they say that Halifax is going to be the new Seattle? Well, if that's the case, then Seattle's scene must be pretty damn lame, regardless of what the press will have us believe.

This *codfish-core* thing has got to go. Rumours are flying hard and fast that Sub pop has signed a couple of Halifax bands, fast on the heels of Sloan. Some of the bands have apparently never even played a show.

Most of the songs can't get away from the influences of Maritime folk. Even if it's somewhat loud, I can't stop thinking that I'm listening to the Irish Rovers with distortion pedals. At least Adrenalin's "Forced Consent" breaks out of the world and goes for the straight-ahead, no frills speedcore approach.

A couple of bands, however, stand out.



Deep Woods offer a great hardcore number. They inspired me with their music, a style that I haven't really heard too much of for the past few years. Down home trash, just like mom made it.

Quahogs and North End Fender Benders are a surprise among the lame offerings on this compilation. Both bands play power pop like it was meant to be played: loud, fast, and

without J. Mascuis' whining. Quahogs sound like all the good things about Minneapolis and I don't mean Prince: Hüsker Dü, The Replacements, Soul Asylum. North End Fender Benders remind me of circa-'84 Nils which, in my books, is a very good thing indeed.

Finally, an honourable mention must be awarded to Jale. I don't know if they're an all-girl group, but the singer's voice is perfectly suited to their slightly psychedelic-ish late-punk sound.

So that's the Haligonian scene in a nutshell. The bottom line: don't believe the hype.

And about Sloan's song: mediocre, at best.

Various Artists
CB4 Soundtrack
MCA Records

Public Enemy. Boogie Down Productions. DJ Hurricane with the Beastie Boys. Fu-Schnickens. What more do you want?

Slammin' beats from some of the most hardcore acts around. Public Enemy offer a great spo-

ken word piece ("The 13th Message") while BDP's KRS-1 returns to the Ghetto Music-style power on "Black Cop."

Fu-Schnickens get up to their usual stammering and wheezing, and DJ Hurricane and the B-Boys slam it home on the solid, funky-ass "Stick 'Em Up."

Side 2 wallows in cheezy R&B as Blackstreet take a trip through the syrup zone.

The CB4 tunes are alright, but Spinal Tap rap doesn't cut it. But, they've got to be praised for resurrecting "Rapper's Delight."

Pond
Pond
Sub pop

Well, well, well. Another Sub pop band? Isn't this whole scene becoming a bit tired of its incessant grunge guitar fetish. This distortion pedal masturbation will only give the musicians more hair on their already greased palms (thanks to the record industry hype).

Somehow, we've got to nip this phenomenon in the bud.

Pizzédélic

NUTRITION INFORMATION

PIZZAS	PORTION (g)	ENERGY cal.	PROTEIN (g)	FAT (g)	CARBO-HYDRATE (g)
Mozza - origan	255	358	20	16,5	33,63
Mozza - basilic	255	358	20	16,5	33,63
Mozza - ail	255	345	26,3	24,4	36,2
Mozza champignons	295	355,2	27,2	16,5	36
Mozza - pepperoni	300	519,75	30	29,9	32,5
Feta - olives	343	481,5	32,2	27,5	35,7
Végétarienne	315	306,1	14,2	13,5	32
Pepperoni garnie	340	509	29,7	33,5	36,5
Parmesan - olives noires	315	528,5	31	32	33,8
Parmesan - anchois	297	510	33,3	28,7	33,74
Mozza - saucisse	291	441	24,3	28,3	31,03
Jambon de parme garnie	345	497,8	28,8	28,2	36,1
Chèvre et noix	390	559	26	36,1	39,5
Trois fromages	285	489	31,8	29,2	33,26
Fromage bleu	275	417	22,6	22,75	34
Trois légumes	317	305,7	15,8	12,9	31,7
Capicollo garnie	345	520,8	29,3	29,2	36,1
Crevettes, moules, échalotes	325	440	30	27	29

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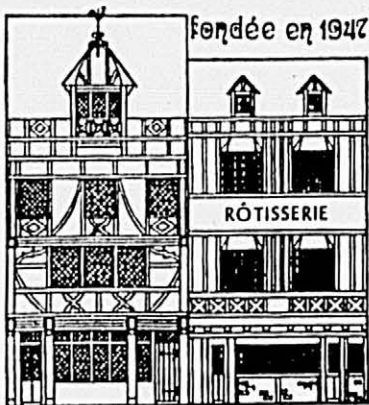
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PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - HOUSING

5 1/2 Summer Sublet to renew. 3 large bedrooms, Bishop & Ste. Catherine. 10 mins. to McGill \$900/M. 284-5017.

Groovy New Condo, Hutchison & Sherbrooke, May - Aug. sublet, 4 1/2 285-1589 Great deal!

Room For Rent in bright, spacious 41/2, fully furnished exceptional location - corner of de la Montagne & Penfield. Singles and couples welcome. Micki - 342-1765.

4 1/2 to sublet: Milton & Hutchison, May - August, 2 bedrooms \$250 each, negotiable. Furnished, laundry, balcony, bright & clean! Option to renew. Call 284-3313.

4 1/2 to sublet with option to renew. On Durocher at Pine, close to gym and campus, bright, large rooms, clean, wood floors. Call anytime 848-0295.

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Bright, clean one bedroom apartment for sublet. Fully furnished. Within five minute walk of McGill. Stanley Street. Security locked building. Rent \$275-\$300. Phone 284-9453.

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Pine & Coloniale: 4 1/2 to share (sublet) with 1 other. 2 rooms avail. \$190 ea. May 1-Aug. 31. Couples welcome. Call Laura 499-0910.

Summer Sublet: 3 1/2, McGill Ghetto, heat, hot water, electricity, clean, bright, great view, carpet and hardwood floors, near metro and shopping. Call 987-0932.

To Sublet: 1 bedr. into 2 bedr. very cozy apt. on Ste. Famille for May-August. Price negotiable. Please phone 844-7683 any time; leave a message.

To sublet large 2 1/2 May 1-Aug. 31. Mountain and Penfield. Bright, clean, quiet, furnished. Laundry in building. Rent negotiable. Call Daniel 286-2404.

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Graduate male student, 5'-8" fair colour, dark hair, Single, unattached, sincere, seeks attractive girl 18-25 y for permanent relationship. Please contact 5055 Rishly #2, Montreal, H3W 2L7. 342-2184 (message).

13 - LESSONS/COURSES

'Law School Bound?' For information about a complete manual designed to guide you through every step of the law admissions process - Call 1-800-661-LSAT (5728).

14 - NOTICES

Easter Masses, Newman Centre, 3484 Peel, 398-4106. Holy Thursday 8PM, Good Friday 9PM followed by Reveillon, Dance, 4:45AM Climb up Mt. Royal. Easter Sunday 11AM.

LBGM Elections!! Thursday, April 1st at 5:30 in Rooms 425/426 - Come and elect next year's executive & help plan our agenda!

Good Friday Service at St. Martha's: Friday, April 9th, 10:30 a.m. 3521 University (basement United Theological College). Informal, ecumenical community. Presbyterian-United Church Chaplaincy. 398-4104.

Easter Atop Mt. Royal: Join St. Martha's for an informal ecumenical service Easter morning. Meet at 3521 University, Sun., April 11, 10:30 a.m. Wear jeans. Everyone welcome. 398-4104.

THE EXAM DROP-IN IS OPEN! Every weekday 1-4 pm. Redpath Library, main entrance, Room 07A. Get tips on how to cope with stress, how to write exams, how to survive the exam period. Informal, no appointments, no fees. McGill Chaplaincy, 398-4104.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer (above Milton) on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7. A great way to find out about yourself & others.

Myth: Most men (including boys) are raped by homosexual men. **Fact**: Most males who rape other males are heterosexual. Rape is not a sexual act, but an act of power.

Believing the myths= attitude. Perpetuating the myths= sexual assault. McGill Sexual Assault Centre 398-2700.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) has restarted peer counselling. Anyone interested in LBGM and/or finding out about their sexuality can drop by Shalmer Room 417, or call 398-6822. Hours are 7 to 10, Monday through Friday. We're here for you!

15 - VOLUNTEERS

We are looking for individuals who are interested in learning more about alcohol and alcoholism and willing to participate in an experiment. Participants will be eligible for a \$500 cash prize to be raffled off at the end of the experiment. Interested? Call Rike at 523-6477.

Women's Health Diet Stress! Healthy young females (16-35) needed for paid study on these issues. Call 398-6136 if interested.

16 - MUSICIANS

Looking for Band to play at wedding. Demo tape required. André or Nicole 939-5942.

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OPEN 6 DAYS A WEEK

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4840 Acorn, Montréal

LADIES NIGHT
Open House Wednesdays
9:30-11:00 pm
2nd floor Pub

CARLOS & PEPE'S GRAN FIESTA!

9th ANNIVERSARY

Our 9th Anniversary is an opportunity to express our gratitude to all our faithful customers. To show our appreciation, take advantage of these coupons

FREE GRAN FIESTA!
9th ANNIVERSARY

Enjoy one FREE MEAL when you order two main course meals. The least expensive meal is complimentary. Offer valid any time with coupon until Apr. 8/93. 2nd floor only.

Manager's Signature _____

Cannot be used in conjunction with any other special.

1420 Peel

**ALL CARBONATED
BEVERAGES
(10oz Mugs)
.99¢**

99¢ GRAN FIESTA!
9th ANNIVERSARY

2 TACOS POUR .99¢
Offer valid only with this coupon until Apr. 8/93

2 TACOS FOR .99¢
Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepe's

FREE GRAN FIESTA!
9th ANNIVERSARY

Enjoy one FREE MEAL when you order two main course meals. The least expensive meal is complimentary. Offer valid any time with coupon until Apr. 8/93. 2nd floor only.

Manager's Signature _____

Cannot be used in conjunction with any other special.

1420 Peel

**CHICKEN
WINGS
19¢ EACH**
Minimum purchase 10 wings
4-7 pm
2nd floor only

99¢ GRAN FIESTA!
9th ANNIVERSARY

2 TACOS POUR .99¢
Offer valid only with this coupon until Apr. 8/93

2 TACOS FOR .99¢
Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepe's

FREE GRAN FIESTA!
9th ANNIVERSARY

Enjoy one FREE MEAL when you order two main course meals. The least expensive meal is complimentary. Offer valid any time on all floors with coupon until Apr. 8/93.

Manager's Signature _____

Cannot be used in conjunction with any other special.

1420 Peel

**TACOS
.99¢
ALL THE TIME**
2nd floor pub

99¢ GRAN FIESTA!
9th ANNIVERSARY

2 TACOS POUR .99¢
Offer valid only with this coupon until Apr. 8/93

2 TACOS FOR .99¢
Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepe's

1420 PEEL (above Ste-Catherine)